

JOHN MASON COMES
IN BERNSTEIN PLAYWill Present "The Attack" at
the New National Theater
All This Week.

An important dramatic event of the coming week in Washington will be the reappearance at the National Theater of John Mason in a new play, which is credited with having been the biggest dramatic success of the past season in Paris, and the present season in New York. Mr. Mason begins an engagement of one week tomorrow night, "The Attack," the vehicle selected by Charles Frohman for Mr. Mason, is the work of Henry Bernstein, author of "The Thief," "Samson," "Israel," and other notable successes. It is believed to be Bernstein's best work since "The Thief." At any rate it had a long and prosperous run at the Gymnase Theater in Paris, and Americans who saw the play acted there, with Guilty in the pivotal role, say that John Mason is the one man in this country who is best qualified to enact the strong and exciting hero.

Mr. Mason appears as Alexandre Merlat, and French senator, who becomes the victim of a virulent attack in an obscure newspaper. How Merlat confronts his enemies and turns their own weapons against themselves, how he wins the love of a young and trusting girl at this crisis, how he vindicates his honor and saves his good name and, finally, how he confesses to the young woman who has given him her love, that the charge against him was true—all of these stirring episodes are set forth with unerring stagecraft and marvelous skill in heaping suspense on suspense, and following one unique situation with another that characterizes all of Bernstein's work.

"The Attack" is full of dramatic surprises, and while the love interest dominates over the political intrigue, the strength and humanity of the play in all its incidents, compel the sustained interest of the audience from curtain to curtain.

It provides John Mason with a part in which his fine art as an authoritative actor is exemplified throughout. His leading woman this season is a young Swedish actress, Martha Hedman, a discovery of Charles Frohman's and according to all authentic reports, a young woman of most alluring personality. Charlotte Ives is also a conspicuous member of the cast of "The Attack."

CASINO.

Wilson Franklin and his quintet of farceurs will be seen at the Casino Theater this week. Their offering entitled "My Wife Won't Let Me," is described as "timely and clever." Unique in character, "The Musical Bird," the offering of Beltrah and Beltrah, is expected to prove a surprise, and Fossite, billed as "The King of Piano Accordionists," has a high reputation for the charm of his selections. "The Mexican Herriman," as Carlos Gutierrez is billed, with his company, will be the big feature of wonderment, magic, and tricks that defy the eye. "The Headliner," which will be the offering of Tuppney and Ralston, is to be a delightful offering of songs, while Preston, the foreign acrobatic clown, is promised in an exhibition of stunts.

COSMOS

National songs, dances, yodels, and pastimes of the Tyrolean Alps in native costume will be the offering of the Five Original Tyrolean Troubadours as the chief attraction at the Cosmos Theater this week. "The Mixers," a pretentious comedy offering, by Douglas A. Ellis and his four clever entertainers, will be an added feature of amusement; while Evans and Vidore, with a farce, "The New Acrobat," will further contribute to the levity of the entertainment.

A noted foreign number will be the St. Julien, "Upside-down dancers," the equitribles. Belle Meyers, a young comedienne with gifted vocal accomplishment, will furnish something new in the singing line and Mlle. Nalée, the singing and dancing violinist, a novelty that advance notices describe as dainty and delightful.

The Pathe Weekly Review, featuring the interesting events of the world, will head the film features.

GAYETY

George P. Murphy is the comedy star of "The Merry Go Rounders," a company of fifty clever funmakers, who come to the Gayety this week in a bright musical farce called, "Let George Do It." Mr. Murphy is familiar to the playing public through his big comedy hit as the "O-for-goodness-sake" waiter in "The New Wives," and in his role of a janitor he is said to have even broader opportunities for the exploitation of his unique talents.

Edna Fleming heads the feminine cast and her dancing dollies number is one of the biggest hits of the entertainment. The book of "Let George Do It" is the work of Aaron Hoffman and Paul West. There are several musical numbers and the ensemble effects call for elaborate costumes on the part of the chorus of twenty-five burlesque beauties who have excellent voices and are noted for their grace.

La Petite, a French dancer, gives an astonishing exhibition of toe dancing.

At Washington Theaters This Week

FRANK SHANNON
POLI'SBILLIE
HILL
LYCEUM"MAN OF THE HOUR"
OFFERING AT POLI'SPolitical Comedy-Drama Is
Story of Reform Mayor and
Unscrupulous Bosses.

George H. Broadhurst's political comedy-drama, "The Man of the Hour," will be the offering of the Poli Players this week.

"The Man of the Hour" has enjoyed an enormous success for the last six years. The hero is a young American of ample means. He is introduced as a frivolous society youth when the curtain rises. He is the son of a famous politician who has recently died and the political bosses of the city come to him with the offer of the nomination for mayor. They have chosen him because they believe that he will make a willing cat's paw for their grafting schemes.

They call him "The Man of the Hour," and he accepts the opportunity. As soon as he is elected, however, he appreciates the fact that it is the people's votes that have elected him and that his duty is to those voters rather than to the politicians. The conflict immediately becomes thrilling between the reform mayor and his former associates, the bosses. The mayor vetoes a street railway franchise bill which precipitates an open fight, in which the young mayor is assisted by one of the bosses who has been destroyed.

The comedy element rests largely upon the characterizations of the rival bosses, Harrigan and Phelan. The reform mayor and his former associates, the bosses, the mayor vetoes a street railway franchise bill which precipitates an open fight, in which the young mayor is assisted by one of the bosses who has been destroyed.

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'MERRY COUNTRY' IS
BELASCO FEATUREAmusement Vehicle Is Said to
Be Terpsichorean Revel of
the Present Season.

"The Merry Countess," this week's attraction at the Belasco Theater, is said to be one of the most pronounced successes of the current season, and comes to Washington with the entire original cast and ensemble intact. It is billed as a companion production to "The Passing Show of 1912," and "The Whirl of Society." Of course, "The Merry Countess" contains more tuneful music than any of the other productions, because Johann Strauss is the composer and by reason of this fact a large orchestra is required to interpret the score. In all, there are twenty-six musicians under the baton of Clarence Rogers.

The cast includes Miss Jose Colling, Maurice Parkes, originator of "The Laughing Song," which he made so popular in America some years ago; Forrest Hunt, remembered for his acting and singing in the role of "The Chocolate Soldier," and Miss Fritzie von Busing, who made a splendid impression here in the same opera.

After these artists come Martin Brown, the actor-dancer; the Dolly Twines, terpsichorean artists; A. W. Bescomb, the original comic warden of New York and London fame; Tom A. Forrest, Claude Fleeming, and Miss Mabel Burnage, the only feminine member of the London cast to be imported for the American production. Then come Frank Farrington, Rex Feuhrer, George Lyman, Frank Ross, and others.

The chorus of Broadway and Strand beauties is an essential feature. There is one scene, where the girls and Miss Graham have an astonishing dance, and the chorus of dances and bring down the house. It is also in the second act that the most unusual dancing specialty. As an amusement vehicle, "The Merry Countess" is said to be the chef d'oeuvre of the Shubert theater. It is a veritable terpsichorean revel.

CAVALIERI WILL
APPEAR IN OPERAHer Supporting Company In-
cludes Famous Singers of
Paris Opera House Co.

Lina Cavallieri, the operatic soprano, will appear at the Columbia Theater, near Wednesday at 8:30 o'clock, in a concert program which will include several scenes from grand opera in costume. The company, which supports Cavallieri includes Lucien Muratore, tenor, of the Paris Opera House; Edouard Tournon, also of the Paris Opera House, will conduct.

In part one, the diva will sing the Habanera from "Carmen," Grieg's "Edna," and two duets with Muratore, "The Song of the Lark" and "The Song of the Lark." Tournon and Muratore will both have separate numbers. Part two will include several scenes from grand opera in costume. In costume, will be given with Cavallieri as Manon, and Muratore as Count Des Grieux.

Following chansons, napolitaines, in costume, by Cavallieri, and Muratore, in costume, by Muratore. The closing number will be a scene from "Cavallieri Rusticana," by Mme. Cavallieri and Lucien Muratore.

John McCormack, the Irish tenor, of the Boston and Chicago Grand Opera Companies, will give a recital Sunday evening, March 2, at the National Theater, under the auspices of the Gaelic Society. At the recent performance many were unable to hear McCormack, and he was given such an enthusiastic reception that the forthcoming engagement was decided upon. An attractive repertoire is promised, and patrons are requested to indicate their selections when tickets are purchased, as the number of greatest popularity to be included in the program.

London Charlton will present Mme. Johanna Gadski, the Wagnerian soprano, for a single song recital at the Belasco Theater, Sunday night, March 2. Mme. Gadski's program will be announced shortly. The popularity of this famous artist and her standing in the operatic world makes the announcement of her coming appearance in Washington one of uncommon interest.

The last of the concerts by the Philharmonic Society of New York will take place at the New National Theater, Tuesday, March 11, with Rudolph Gans as soloist.

The concert of the Phoenix Quartet, Saturday at 4:30 o'clock, in the Masonic auditorium, Thirteenth street and New York Avenue, will be given by the quartet, consisting of Beethoven and Schumann. It will be the last concert of the season by the quartet. The quartet will be the quartet in C minor, Op. 18, No. 4, Allegro, non tanto, scherzo, minuetto, and allegro. The quartet in A major, Op. 4.

BRILLIANT CAST IN
REVIVAL OF PLAYSShakespearean Numbers Will Be
Reproduced Here by Cap-
able Men and Women.

No players have labored more persistently or more successfully to arouse interest in a Shakespearean revival than have the members of the group of players who will appear at the Columbia Theater during the current week. R. D. MacLean, Charlie B. Hanford, Odette Tyler, and Marie Drotman are all players of the modern Shakespearean school whose lucid and vital interpretations preserve classic spirit, literary charm, and close human interest.

Ever identified with the highest type of stage entertainment each of these names stands as a synonym for idealism in dramatic art, and their present co-operation marks an important happening in the history of the American stage. With a repertoire which includes "Othello," "The Merchant of Venice," "Romeo and Juliet," and "Julius Caesar," an opportunity is accorded each of these artists to demonstrate the unquestionable talent of which they are possessed, anticipating criticism in its own announcement, and making a complete, brilliant, and literary performance a matter of positive assurance.

With a view to perfecting the organization great care was exercised in the selecting of the various members of the supporting company, only player-folk who have been associated with the classic drama were considered, thereby effecting an ensemble the individual and collective work of which must necessarily be harmonious with the leaders, and bringing about a brilliancy of performance which has its appeal to the discerning theater-going public. A series of stage settings, spectacular in design and lavishly beautiful in execution, will be the representation of the pagentry which any Shakespearean presentation may become, yet reproducing the actual conditions of the actual scenes in which the action of the several plays take place.

No. 3, will be the Schumann number, and expressive, assai agitato, adagio most, the offering of the New Willard to the Masonic auditorium. Mr. Smith has been enabled to place a limited number of seats on sale at more moderate figure, which is meeting with the appreciation of the student class. He also announces that holders of tickets at the auditorium, or may have them exchanged upon application to him.

At the musicale given at the White House on Friday night, in which Otto Goritz, baritone of the Metropolitan Opera House, New York; Paul Kiefer, cellist, and Madame Schumann-Heink took part, the work of the accompanist, Mrs. William Volmer, was of unusual excellence.

For many years Mrs. Volmer has been Madame Heink's accompanist, having traveled with her before her marriage. She is a true musician, with a profound knowledge of her art, and upon one of her visits to the city, Madame Heink was particularly favored by Madame Cosima Wagner, who said of her, "She is a woman who has heard play with the deep and genuine intentions of the composers, and who will be remembered by Washingtonians as Miss Josephine Hartman."

Rubenstein's "Kammen Ostrom," Michail's descriptive piece, "The Forge in the Forest," Silberberg's humorous "Dance of the Pirates," Harman's air de ballet, "Ballera," and Suppe's overture, "The Poet and the Peasant," will be featured in the orchestral concert at the Cosmos Theater which begins this afternoon at 8 o'clock, and continues until 10:30 o'clock tonight. Appropriate vocal numbers will vary the instrumental program, which will contain selections of the best type played by the Cosmos chamber symphony orchestra of ten pieces.

A new musical club was organized in the northeast on Wednesday evening last, when a number of young people met at 213 C street and elected the following officers: President, Joseph Magliolo; vice president, Nicholas Masini; treasurer, Raymond Biancaloni; secretary, Pauline Wenhelm; lecturer, C. G. Fowle; choruses, musical director, Miss M. I. Dwyer; spiritual director, Rev. Ignatius Fealy.

The name of "St. Cecilia Circle" was adopted and regular meetings were set for Wednesday evenings in the rooms of the Christ Child Society at the address above.

An interesting musical program was given Thursday night by the piano pupils of the Washington Conservatory of Music, 1916 Calvert street. Assisting were Miss Mary Trusler, vocalist, and G. H. Kuhn, violinist. The following pupils took part: Misses Ruth Bowen, Cleo Tamplin, Mary Trusler, Florence and Yetta Bree, Nellie Sharoff, Eleanor North, Evelyn Bright, Juliette Babinet, and Helen Camp, and George Horning, Hoy Kuhn, and G. H. Kuhn.

Invitations are out for Mrs. Sidwell's musical, to be given Friday, February 22, at 3 o'clock, at the street house. She has been giving these matinee musicals for several years past. A well-balanced program has been arranged, the soloist being Mrs. Frances Kaspar Lawson, soprano and Mr. Harry Patterson Hopkins, pianist.

"THE COUNTRY BOY"
COMES TO ACADEMYEdgar Selwyn's Comedy-Drama
in Four Acts Presented by
the Harris Estate.

The story of "The Country Boy," Edgar Selwyn's four-act comedy drama, of New York city life, which the Henry R. Harris estate brings to the Academy this week, with the usual popular mid-week matinee, is based upon the familiar incident of the imaginative young man, bred in a small country town, whose greatest ambition is to get away from what he considers the limitations of his birthplace, to make a name for himself in the broader life of the great metropolis.

Tom Wilson abandons a good home and mother, and a charming sweetheart, and strikes out boldly for New York city, there to gather the fame and fortune which he is certain awaits him. New York brings him nothing more than an attachment to an unscrupulous chorus girl, and a lot of miscellaneous experiences, and he begins to take on a complicated complexion. He wastes his time and money on Amy Leroy, and finally loses his job as well. Then he is penniless and about to be put out by the landlady, the girl turns him down for a second time, and he receives a letter from back home, telling of the engagement of his little country sweetheart to his former rival.

His troubles come so rapidly that he decides to end it all by his own hand, but his plans are frustrated and he doesn't waste the landlady's gas after all, for a friendly newspaper man persuades him to make another way out, get away from the hated city and back home, without acknowledging himself a failure. He is a very pretty story, pathetic in parts, but with a fund of humor and a wealth of habitues of the Great White Way and of New York city life.

FINE TRIBUTE PAID
TO SCHUMANN-HEINKGerman Singers in Pennsylvania
City Assemble at Car for
Midnight Serenade.

Thirty male singers, representing the three German singing societies of Williamsport, Pa., under the leadership of Prof. Gustav Klemm, tendered Mrs. Schumann-Heink one of the most pleasant and unique surprises that have ever come to her. After her concert Thursday night the singers met at the Williamsport station, from which the great singer was to leave, and stood in front of her car and lifted their fine voices in the best of German song. "Nach Der Heimath," "Hardly had the voices begun when Madame appeared at the door and listened in rapt attention until the end of the song, after which she hurried to the platform and poured forth her praises unreservedly. She insisted on shaking hands with each and every man, and thanked them again and again for the fine tribute, which she said was the first of the kind she has ever received in America. As the train pulled out the famous car of the German singer, and three kisses to the leader and the singers.

The singers feel that Mrs. Schumann-Heink is a queen of the German singers of today, and that tribute was only fitting, as was also the German song, which would fall with delight on ears which seldom hear the voices of others.

The Arion Gesangverein, under the direction of Karl Hoyer, will give its fourth musical Sunday, March 2, at 3 o'clock, at the street house. Assisting will be Miss Mary Trusler, vocalist, and G. H. Kuhn, violinist. The following pupils took part: Misses Ruth Bowen, Cleo Tamplin, Mary Trusler, Florence and Yetta Bree, Nellie Sharoff, Eleanor North, Evelyn Bright, Juliette Babinet, and Helen Camp, and George Horning, Hoy Kuhn, and G. H. Kuhn.

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AMUSEMENTS
NATIONAL
ALL THIS WEEK
Matinee Wed. and Sat.
The only theater in Washington offering exclusively American and foreign stars of the first rank
CHARLES FROMMAN presents
JOHN MASON
IN HENRY BERNSTEIN'S
MASTERPIECE
THE ATTACK
BY THE AUTHOR OF "THE THIEF," "SAMSON,"
"ISRAEL," AND OTHER INTERNATIONAL SUCCESSES
DIRECT FROM 3 MONTHS' RUN AT THE GARRICK THEATRE, NEW YORK.
PRICES—NIGHTS, 50c, 75c, \$1.00, \$1.50, \$2.00.
MATINEES, 50c, 75c, \$1.00, \$1.50.

NEXT WEEK—MATINEES—WED AND SAT.—SEATS THURSDAY
CHARLES FROMMAN Presents
MISS BILLIE BURKE IN HER GREATEST SUCCESS
"MIND THE PAINT" GIRL
NO MAIL ORDERS RECEIVED
JOHN MCCORMACK
GREAT IRISH TERROR IN RECITAL.
(Under the Auspices of the Gaelic Society.)
National Theatre, Sunday Evening, March 2-8:15
Prices, \$2.50, \$2.00, \$1.50, \$1.00, 75c. Doors, 50c. On sale at Dwyer's, 12th and G, and Box Office of National Theatre.

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MATINEES TUESDAY
THURSDAY AND
SATURDAY.
ALL SEATS, 25c
Evenings: Best Reserved Seats, 25c, 35c, 50c—No Higher
Henry R. Harris Estate's Production of Edgar Selwyn's
ROARING COMEDY
THE COUNTRY BOY
FIRST TIME HERE
AT THESE PRICES
UNUSUAL CAST
Produced Most Lavishly
FIVE MONTHS NEW YORK FOUR MONTHS PHILADELPHIA FOUR MONTHS BOSTON
NEXT WEEK WHERE THE TRAIL DIVIDES

GAYETY.
ALL THIS WEEK—MATINEE DAILY
A WHIRL OF FUN BY
THE MERRY-GO-ROUNDERS
—WITH—
George P. Murphy in His Infatigable Characterization
of "The Janitor"
A Dashing, Dancing, Diverting Comedy
Company and Chorus
With Brilliant Stage Settings and Blatant Costumes.

SMOKE IF YOU LIKE LYCEUM MATINEE DAILY
The Show You Won't Grow Tired Of
The Biggest, Newest, and Best in Burlesque
A Production That Cost \$10,000
FRIDAY EVENING
THE COUNTRY STORE
I. T. HERK Presents
SAM RICE and His
DAFFYDILS
Mile. Vortex
A SPECIAL FEATURE
Plenty of Music, Spectacles, Pretty Girls, and Funny Comedians, 46 People and an Elephant
WRESTLING—THURSDAY EVENING
John Killeen vs. Louis Montano, Finish Match.
Inaugural Week, The Follies of the Day

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HOTEL DE VILLE
KENTUCKY AVE. NEAR BEACH.
New Furnishing, etc. Renovated Throughout.
J. P. GIBBERSON, Prop.
New Clarion—Kentucky ave., 2d house from beach. Elevator to street. Open all year. Spec. rates. Bk. S. K. Boniface.
BON AIR—Ocean Avenue near beach. Special spring rates \$5 to \$10 weekly. Mrs. J. H. BAFFINGER.
Hotel Kentucky—Kentucky Ave., near beach. Open for reception of guests. \$2 up daily. \$10 up weekly. ARTHUR O. FRANKLIN.
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Latest and most modern, first class Anglo-American Hotel. Rooms with private baths. Prospectus from "Times."
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The Popular Poli Players
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THE MAN OF THE HOUR
Two Performances Daily. Prices, Evenings, 25, 50 and 75 cents.
Matinees, Daily, Except Monday, 25 and 50 cents.
NEXT WEEK . . . THE GAMBLERS
NOTE—THERE WILL BE NO MATINEE ON MARCH 4, BUT THERE WILL BE A SPECIAL MONDAY MATINEE ON MARCH 3.

AMUSEMENTS
COLEMAN
Special Engagement of The Original
TYROLEANS
Headed By Mrs Otto Fiechtel
5 SINGERS From The Alps
YODLERS
DANCERS
Tyrolean National Dance in Native Costume
Special Scenery and Electrical Effects.
BIG SIX ACT SHOW 10:20

AMUSEMENTS
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Washington's Largest, America's Finest, and the World's Most Modern Theatre With Weekly Bills Surpassing
DAILY MATS. 25 CENTS; EVEN. 25, 50 and 75 CENTS
A GRAND DOUBLE BILL
The Entertaining Anglo-American Dramatic Star
WM. H. THOMPSON
With a Superb Company, in the London Haymarket Theater Success
"Vaudeville's" "An Object Lesson" A Wonderful
"Madame X"
Jesse L. Lasky Presents His New Musical Excursion
"THE HOUSEBOAT PARTY"
With a Broadway Company Starting
London Coliseum Company
Armstrong & Ford
"The English Journey" and "The Call of the Blood"
Edwin Booth, The Geo. J. Joyce Kineactor, "The Call of the Blood"
JESSIE L. LASKY'S INAUGURAL BILL OF INTERNATIONAL HITS
World's Greatest Life-Saver
JOHN F. CONROY
And his beautiful Water Nymphs
LOLA, "The Girl in the Parrot."
With W. J. Dooley & A Big Co.
5 Other Features. Seats Tomorrow